as well under other dynasties—earlier or later, or both—so that even experts are often at a loss to know whether a particular specimen is of Sung or of earlier or of subsequent origin. Both state-directed and private potteries existed. Each important cen->/of manufacture produced a distinct type—although not all the differences are discernible to the layman. Among the most noted of the Sung types is a pure white, somewhat translucent porcelain, often with carved or incised designs, and with a cream or ivory tinted glaze. Frequently the rim of the mouth is not covered by glaze but by a band of copper or silver. Another class with many subdivisions is celadon. Celadon is porcelain or porcelaneous ware, usually with a grey or greyish white body, covered heavily with a translucent glaze of varying shades of green—bluish, grey-ish, and even grass-green. Sometimes the celadon ware has carved or incised designs, sometimes designs in relief, and sometimes figures which were purposely left uncovered by the glaze and so in baking turned red or reddish brown. These celadons, as we have seen, were widely scattered by commerce and either in Sung or in later times made their way to Mesopotamia, the Near East, and even to Western Europe and as far south as Zanzibar. There was also crackle ware—although this was by no means confined to the Sung. By it is meant objects whose glazes are a network of cracks, sometimes accentuated by coloring. While the cracks were probably at first accidental, Chinese potters eventually learned how to produce and control them, chiefly by modifying the com-ponents of the glaze and by methods of applying it. Still an-other type of ware was characterized by rich and varied colors which were due to the changes wrought by the fire

of the kilns in the copper oxide and in the trace of iron which entered into the composition. These by no means exhaust the kinds of pottery and porcelain of the Sung, but they are outstanding.

In general, and somewhat regardless of the particular centers in which they worked, the Sung potters tended to simplicity and yet elegance of form and decoration. Occasionally they departed from these standards, especially when copying old bronzes, but in the main they held to them. The shapes of the vessels were graceful or at times sturdy without being elaborate. Often only one color of glaze was used. Such figures as were painted, incised, or embossed on the surfaces were also usually far from being com-